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the volume, has long been known for his work on English poetry of the early sixteenth century, and the present study is the fruit of long and painstaking scholarship in the field. Dr. Padelford supplies new titles for many of the poems in place of the titles given in Tottel, and has classified the poems by subject matter rather than by metrical forms. In this respect, as also in his biographical sketch of Surrey, he gains a more human interest for his subject, revealing Surrey as a man who wrote about things of interest to men and women rather than as an experimenter in poetic technique and an introducer of the Italian influences into English poetry. The introduction is a spirited and well-written story of a life full of dramatic interest, followed by a detailed analysis of Surrey's contribution to English verse. The critical apparatus includes textual notes; very full notes on sources, autobiographical elements in the poems, contemporary references, bibliographical and critical notes, etc. There is also a glossary. All students of sixteenth century English poetry will be grateful for this scholarly volume.

Fellowes, Edmund H. (ed.). *English Madrigal Verse, 1588-1632*. Pp. xx, 640. Oxford, Clarendon Press, 1920.

This beautiful volume is a treasury of Elizabethan lyric poetry that should be in every library. The book is divided into two parts, the first being devoted to the Madrigalists and the second to the Lutenists. It gives to students of the Elizabethan lyric a complete collection of materials heretofore available only in scattered volumes. It also reveals not only the astonishing number of the song lyrics produced during the period but the high quality of the words fitted to Elizabethan music. As the editor remarks: "It is a fact too little known to the ordinary man of letters or to people of average education that English music at the close of the Elizabethan era stood at the forefront of the music of Europe. This indisputable truth not only deserves to be recognized as a matter of general interest but ought to be inseparable from the ordinary course of general education."

In his short, but useful preface, Mr. Fellowes also speaks of the close study given by musicians to the words for which they were composing airs. They expressed themselves, he says, "with such intimate regard for the particular meaning of each word and each phrase, that the exact repetition of their music to a fresh stanza of words was scarcely ever possible." Thus the music "added new beauty to the 'golden-vowelled' lyrics, and intensified their meaning, so that Elizabethan music was indeed 'married to immortal verse' in equal partnership."

Twenty-five authors are represented among the madrigalists, including such well-known names as William Byrd, Thomas Morley, Ravenscroft, and Wilbye, with many less familiar. Among the twenty-one lutenists are Campian, whose four books are reprinted,

and John Dowland, with three books and the collection called "A Pilgrimes Solace." The subjects are of the greatest variety: love-lyrics, classical conceits, pastorals, psalms and dirges, songs on public characters, on the Gunpowder Plot, on tobacco, beer and ale, on the seasons. The editorial equipment consists of brief notes on sources, authorship, and other facts concerning the songs, with a full index of first lines and of authors.

Rollins, Hyder E. (ed.). *Old English Ballads, 1553-1625*. Pp. xxi, 423. Cambridge University Press, 1920.

The remarkable development of publicity methods in the last few years, by which corporations spend vast sums in appeals for public sympathy, or colleges seek to increase appropriations, or the ordinary citizen is urged to buy a stamp or bond, all in short that we call "propaganda," finds a counterpart in methods used by our ancestors in days before newsprint was as common as it is today. Henry VIII was irritated by black-letter ballads directed against Wolsey and Cromwell; he complained, also, to his brother-monarch, James V, of the Scottish ballads, in which he himself was satirized, to which James retorted that he suspected them to have been written "by some of your own nation." John Fox commended Cromwell for having contrived that "divers excellent ballads" had been written and sent abroad concerning the suppression of the popish idolatry. One aspect of the work of the group of professional ballad-mongers was thus analogous in some respects to that of the modern publicity man.

Illustrations of this point may be found in abundance in Dr. Rollins' invaluable collection of ballads and in his introduction to the book. The editor has collected a large number of ballads entered in the stationers' registers and now first identified and printed. Many of them are on religious subjects, some of these being controversial and others songs of devotion. Many of them are on themes similar to those found in Mr. Fellowes' collection of Madrigals, thus illustrating the great interest in lyric poetry during the period. Besides the printed ballads, Dr. Rollins includes a large number transcribed from manuscripts, the result being a collection of incomparable richness. The editorial apparatus, besides the general introduction, consists of special introductions to the texts, variants and a glossarial index. The book is beautifully printed and bound, the publishers having given it a form worthy of its unique value to all lovers of poetry as well as to students of Elizabethan literature.

Pound, Louise. *Poetic Origins and the Ballad*. Macmillan, 1920.

The writer of this review, having read a good share of the papers composing this volume on their appearance in the *Publications of the Modern Language Association*, *Modern Philology*, *Modern Language Notes*, etc., read the book on its apt appearance somewhat as she sometimes reads novels,—the preface, the *mise-en-scène* of the opening chap-